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MAX BRUCH.

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IMPORTANT NOTICE.

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IT has been said that England's readiness to introduce to public notice every fresh creation of a representative German composer is regarded as an evidence of musical progress. It is certainly an evidence of liberality and a desire to do justice to all worthy and aspiring workers in the realm of music. Native English talent also receives more encouragement now than it did ten years ago.

ALTHOUGH the yearly subscription price of musical journals is quite moderate, a considerable number of persons go into stores where they are for sale purposely to read them instead of subscribing to one or the other, as inclination may dictate. The right to do this is not questioned. It may, however, be asked to what extent people should avail themselves of the expensive labor of others, without contributing their share toward the support of such labor. We speak for newspapers in general. Doubtless, the truth of such rational expressions will be universally admitted. The newspaper borrower is naturally a mean individual. He is always anxious to be treated, but never exhibits any desire to treat others. He only speaks well of a savory dish when permitted to eat it all up free of cost to him. There are hundreds of such individuals in the musical profession.

ENGLISH OPERA.

IT would appear from recent events in London that English opera is likely to come into greater prominence than it ever has before. Carl Rosa is the leading spirit in the enterprise, and will without doubt succeed in laying a solid foundation for a national opera in England. Last week Mr. Rosa produced at the Drury Lane Theatre a new opera by Goring Thomas, entitled "Esme. ralda," the libretto of which is founded upon one of Victor Hugo's powerful romances. The work achieved a large success, and is said to be a new departure from the style of Balfe and Wallace. During his short season Mr. Rosa also intends to produce a new opera by Mr. Mackenzie, entitled "Colomba," which is also said to be an advanced and serious work. Certain it is that Mr. Mackenzie has already obtained an honorable name in the annals of English musical art. His cantata of "Jason," recently performed at one of the English festivals, created a marked impression.

If the success of these two works should prove to be as great and enduring as is expected, a stride forward will have been made toward the establishment of the long-expected and long-desired English opera. From England the new fashion would soon reach America, and an impetus would be given to operas in the English language that could not fail in time to bring the most capable native resident composers of this country into prominence. There is, therefore, more significance in Mr. Carl Rosa's present

attempt in the direction discussed above than may at first be perceived. It is a movement in the right direction, and all interested in the growth of Anglo-American musical art must look with interest on the possible result of the present London season. That it may lead to a national opera for England and America should be the prayer of all English and American musicians.

Personals.

A DESERVED COMPLIMENT.—Mr. Pecher, organist of the R. C. Cathedral, was presented on Easter Sunday, by the members of his choir, with an ivory bâton tipped with gold, having the first phrase of his "O Salutaris" engraved on one end. He was also given a floral lyre of exquisite design. A better and more deserved compliment could hardly have been bestowed.

HERR BARTH IN LONDON.—It is not often that a pianist creates excitement in London, where every great virtuoso has been heard again and again; but Herr Barth seems to have done so recently. His style is said to be broad and unaffected, his tone good, and his touch clear. And added to all these qualities he has that indefinable power of attraction that impresses the hearer agreeably.

PARISIANS CHARMED.—Mme. Essipoff has been charming the Parisians recently at some of M. Lamoureux's concerts. She received a splendid ovation on her first appearance.

A NOTABLE VIRTUOSO.—M. Hasselmans, the celebrated harpist, is now in Paris. There are few good executants on the harp at the present time, but Mr. Hasselmans can well claim to be classed as one of the notable virtuosos of the time.

A SUCCESSFUL ARTISTE.—Mme. Geistinger, the favorite German opera-bouffe singer, is giving performances in Cincinnati. She has achieved an undeniable success everywhere.

A LONDON SUCCESS.—Mme. Valleria, who was so well received here a year or so ago, is now singing in London with great success.

SCHIRMER-WHITE.—John White, the well-known and able organist of St. Francis Xavier's Roman Catholic Church, was married to Miss Florence Schirmer on Friday night. We wish them many years of happiness.

The Romance of Fiddle Dealing.

Charles Reade tells one tale of the romance of violin dealing which is charming. It is too long to give in full. There was a certain precious violoncello at Madrid. It was a genuine Stradivarius. The local maker, one Ortega, had put in a new belly and sold it, keeping the old belly in his shop. M. Chanot, "the best judge of violins left, now Tarisio is gone," lighted upon the old belly and bought it. Tarisio then discovered it, and pestered Chanot till he sold it for a thousand francs, and told him where the remainder of the fiddle was to be found. The owner was persuaded to part with it for four thousand francs, and Tarisio sailed exultant for Paris with the Spanish bass in a case. The pair were caught by a storm in the Bay of Biscay. The ship rolled; Tarisio clasped his bass tight, and trembled. It was a terrible gale, and for one whole day they were in real danger. Tarisio spoke of it to me with a shudder. I will give you his real words, for they struck me at the time, and I have often thought of them since: "Ah, my poor Mr. Reade, the bass of Spain was all but lost." Was not this a true connoisseur—a genuine enthusiast? Observe. There was also an ephemeral insect called Luigi Tarisio, who would have gone down with the bass, but that made no impression on his mind. *De minimis non curat Ludovicus.* He got it safe to Paris. A certain high priest in these mysteries, called Vuillaume, with the help of a sacred vessel, called the gluepot, soon rewelded the back and sides to the belly, and the bass, being now just what it was when the rufian Ortega put his finger in the pie, was sold for twenty thousand francs (eight hundred pounds). I saw the Spanish bass in Paris twenty-one years ago, and you can see it any day this month you like, for it is the identical violoncello now on show at Kensington, numbered 188. Who would divine its separate adventures, to see it all reposing so calm and so uniform in that case? *Post tot naufragia tutus.*

—Mme. Christine Nilsson was entertained at dinner by the President at the White House on last Friday evening. The dinner was strictly private, the only persons present being the President, Mme. Nilsson, Mrs. and Miss Doremus, Judge Gray, Captain Bagot, Mr. Philips and Mrs. Hainsworth, sister of the President.

—The concert given on Thursday evening, March 29, at the Standard Hall, for the benefit of the Peabody Home for Aged and Indigent Women, was quite successful. Miss Thursby sang the Shadow Song from "Dinorah" and other pieces. The other artists were Mrs. Imogene Brown, Mrs. Rice-Knox, Miss Heimlicher and Messrs. Fritsch and Morowski.

—A soirée musicale was given on Tuesday evening, March 27, at No. 114 East Nineteenth street. Among the artists who performed were Messrs. Graff, Buschnell, Max Treumann and Charles Werner. The piano solo by Miss Carrie Keating was a feature of the evening's entertainment, and exhibited study and much talent. Miss Weinberg's singing was also particularly good. Mrs. Evelina Hart sang an aria from Cherubini's "Medea" in her usual excellent style. Misses Lottie Natalie and Julia Schlesinger were also among the performers. The accompanists were Miss Kate Chittenden and Signor Luciana Albitas.

THE RACONTEUR.

SALOME'S dance before the King in the "Passion" is new to the present generation, even if it has been popular as far back as the time when David executed saltatorial feats before the ark. It is full of graceful pose and movement, and yet its intricate evolutions call to mind the figures of other dances dear to the heart of every "jocund maid." No Amazonian beauty should attempt to thread its mazes, for suppleness of body is imperative for its success, and it only becomes a slender, willowy girl like the fair Salome who charms the heart of Herod. A pretty picture she makes as, clad in a dainty dancing dress, with flashing jewels in her raven hair, she glides through the Allmeh to the accompaniment of a quaint Assyrian melody. The music is fantastic, now suggesting reminiscences of the "Feramors," and again in a minor key some pathetic ballad we seem to have heard years ago, whose name has escaped our memory. The *New York Times* aptly compares the dance to the minuet of a century ago, and the fantastic Nautch dance, which has been seen in this city, however, only in an emasculated form. The former is rarely enjoyed in the Metropolis except on the production of the "School for Scandal," or at some Martha Washington tea party, when ye old time manners are for the nonce revived, but in regular movement and stateliness the "Allmeh" is its twin sister. The opportunity for posing, however, that it affords is more characteristic of Nautch dancing, and here Mary Anderson, in her patent *Galatea* rig would make a sensation.

Eight maidens in picturesque attire are led by *Salome* from one terpsichorean fancy to another, but it is the poise of her pretty head and the bewildering movements of her limbs, to express my meaning with a delicacy that will not shock the artistic editor of Union square, that triumphantly carry the act. The *Times* also says that there is a suggestion of the *farandole* here and there in the dance, and although the statement somewhat surprised me on a hasty reading, I find, on thinking the matter over, that there are several steps interwoven with its dignified measures that were borrowed from that deliciously naughty dance. They are not so pronounced perhaps as the most audacious ones that Catherine Lewis has educated the public up to expect in "Olivette," but they have enough of the flavor of wickedness to transport the ungodly with delight and please the clerical gentlemen who are afraid to visit the theatres. This dance, in fact, is a boon to many church members whom I met at "The Passion" the other night, and who never saw inside of a theatre before. While they cannot enjoy the "Black Crook" or the blandishments of pretty chorus girls in comic opera, they have been able to see in the Morse Temple a Biblical dance that has enough worldliness about it to be really interesting.

While I have mentioned Catherine Lewis, I may as well say in this connection that her *farandole* has grown from almost Puritanic beginnings to the height of a full-blown Parisian performance. When "Olivette" was first produced in New York everybody was delighted with the kittenish way in which she pirouetted through this pretty dance, which was full of charm and life, and yet was as little suggestive of the Can-Can as a rustic dance around the Maypole. It was a joyful wedding dance simply, but it has since undergone a remarkable change. The steps have gained in sprightliness and vigor. *Olivette's* abandon has become more abandoned than ever, and she has at last developed into a high kicker of the first water. She kicks like a young colt, I am pained to say, and the elevation of her little foot reaches, in her inspired moments, an altitude sufficient to raise a hat off of *Captain De Merrimac's* head. Catherine is very delicate and artistic in her high kicking, and the whole thing is over in the twinkling of an eye. You must look sharp to see the kick, for the rapid transit of her clocked stocking through the air beats an elevated train by a mastodon's majesty.

Not long ago I alluded to the consuming passion for Wagner that possessed a music dealer in Union square, and led him to decorate a bust of the dead composer with a flaming plush necktie, and set it up on end in his window. It now appears that a deadly passion for Wagner has incited his daughter to go off quietly and get married to a young organist who was affected in the same way. The ceremony was performed by Father Hughes, of St. Paul's Roman Catholic Church, and the organist's friends pronounce it a runaway match. It all came about, it is said, from the young couple playing four-handed selections from "Parsifal" and "Tristan and Isolde." The artful reporter intimates that the love story of the latter opera had something to do with the wedding, and that the bride's mother, another Wagnerite, did not oppose the match. Perhaps the old bust in the window was at the bottom of the whole business.

—The Ladies' Dramatic Union, whose successful performance of "Patience" at Chickering Hall recently was so successful, propose to give a repetition of the opera at the Casino on Monday, April 16. The profits of the entertainment will be given to the treasury of the Children's Free Excursions.

—Mme. Murio-Celli will give an operatic concert at the Academy of Music, April 14, when a number of her pupils will make their appearance in public in selections from "Linda," "Sonnambula," "Norma," "Daughter of the Regiment," "Mignon" and "Aida." Several of the prominent artists of Mr. Mapleson's opera company will take part in the performance, and Signor Arditi will conduct the orchestra of the Academy of Music.

Stage Manners and Dress.

"O wad some pow'r the giftie gie us,
To see ourselves as ithers see us!"—BURNS.

IT is an incontrovertible fact that few things make an artist appear more ridiculous, or more prejudice his hearers against what he is about to offer, than awkward manners and unsuitable dress.

The irremediable and ludicrous part of the exhibition is largely due to the sublime unconsciousness of the person that he is making himself an object of ridicule. Perhaps this blissful ignorance is a special providential dispensation, since the ordinary bestowal of grace has been found utterly inadequate to compose and calm the average human heart rankling beneath the keen realization of an embarrassed manner or an unsuitable dress.

And yet the eccentricities of notable people are never more palpable than in these respects, men and women of exceptional mental gifts being proverbial for peculiarities of this kind, their very concentration, however, upon what absorbs their attention being, for the most part, if sincere, sufficient apology to condone the offense, although it does not extricate them from some very unique and startling situations.

Genius covers a multitude of sins, both of omission and commission. The difficulty lies in ordinary observers being unable to properly discriminate between the satellites and the planets themselves in relegating artists to their particular sphere, since each one that is presented as an applicant for public favor ranks himself *primo*, especially on the concert stage.

Manners and dress are so indissolubly connected, that a joint consideration of them would seem imperative; and yet it must be confessed that dress bears off the supremacy for absurdity in most instances.

After the introductory bow has been mastered by the timid or the assured debutant, it is his general appearance or "make up" that falls within the censure or praise of the implacable critic; hence the debutant's apparel forms no small and unimportant part for consideration upon such eventful occasions.

And the nervous, as well as the self-contained embryo artist, is by no means indifferent to this harrowing feature of the ordeal. Secretly they agonize over it until the fatal decision is made; the fair aspirant for recognition and honor being not a whit in advance of her presumably stronger brother-artist in this perturbing and exacting trial.

It may be conceded that the latter in a majority of cases would be only too happy if they could satisfy their own misgivings, and their asserting, meddlesome advisors, with their own personal convictions that having successfully wrestled with the adjustment of a clean paper collar they are presentable enough (talents weighed in the descending scale), to the æsthetic element; but custom with relentless tyranny objects and the artist must submit.

If it were only the prescribed bow and pose, how easy to master; these with some sort of automatic drill precision. Alas! there is the regulation coat, and the vest, and the classical necktie, and the trousers, and the boots, and that crown of agony, the gloves! With what inward scorn does he repel the insinuation that the feminine toilet, with all its complicated mysteries, far exceeds his own by way of consideration and consequence, and when, finally, the last straw is applied, the final touch awarded and he is pronounced acceptable, his *tout ensemble* presents a picture no more excruciating to his own trepidation than to the jeering eyes of the beholder waiting to dissect the quivering victim.

Concert-room stages are generally wanting in the bright, pretty accessories of private houses, and usually are conspicuous for absence of anything and everything that would make the solitary performer appear to better advantage.

There he or she is in bold, striking outline against a background as mercilessly unsympathetic as a steel-blue sky offers to a silhouette, every personal deficiency staring out boldly and sharply in magnified proportions of the crudest distinctness. Woe betide any shortcomings of nature or toilet there!

Is there too much sky in the horizon of that noble masculine countenance? Behold it expanded into the baldness of a Sahara! Has "the bountiful blind woman, Fortune, mightily misplaced her benefits," and conferred circular lower extremities at a period when stuffed eel-skins are pronounced *en vogue*? What fertile opportunities for contentedly does the arc afford by way of perspective!

If dress makes the artist, as fine feathers the bird, what shall be said of a veteran tenor who appeared not long since at *recherché* matinee wearing trousers that continually forced the suggestion of sins remembered in frequent orisons, if baggy knees are indications of saintly propensities? Like an old forest tree whose sap had exuded into knotty excrescences, he sang "Come into the garden, Maud," as if the worn voice needed the worn attire to complete its already too apparent decline and decay, and disabuse the minds of sentimental maidens that eternal youth is not even the guerdon for the divine tenor. Certainly this exhibition occurred not in the metropolis. Perhaps in some provincial hall, where proprieties are ignored by impecunious artists—perhaps!

It is wildly absurd for a large, portly woman of uncertain years, after pathetically rendering "My mother bids me bind my hair," to run skipping off the stage after the style of a kittenish girl of sixteen, as it is overwhelmingly amusing to gaze upon the grandiose manner of some nice, dapper *piccola* tenor in his efforts to appear a giant among men. These are extra, detracting entertainments, the side-shows in common parlance; but the heart bleeds over the young, innocent debutante, who upon a recent bleak February afternoon essayed the burden of an extremely short, white, diaphanous robe, ballooned by crinoline, and angled with furbelows of wonderful manufacture. The pretty voice was well nigh lost in this bewildering mass of ungainliness, and the

ensemble ruined by a display of scraggy arms and neck and frowsy frizzled hair. It was a winter landscape whence the snow-drifts had left boulders and hillocks cruelly exposed to unsympathetic view, and shivered the auditors into a desire for their retirement as speedily as possible. Who will undertake to costume this "mythical," talented young lady upon her next public appearance?

Who can banish the incongruous spectacle of that grand artist, Materna, in her costume of brightest green and her coiffure arranged *à la* very small bird's nest upon her massive head? And who will pretend to deny that even the divine Patti inveigles hosts of curious spectators to see for themselves the gorgeous plumage, as well as to listen to the artful bird's liquid melodies?

Very mundane and unæsthetic all this, but in the unalloyed future of more celestial spheres, doubtless mere externals shall exert small influence, and even musical artists shall be appreciated for their true value alone. What a transformation will this judgment day reveal!

Until that blissful period, however, your short-sighted mortals may only accept what is proffered, remembering that "to bear is to conquer our fate."

VICTOR.

Gossip about Rossini.

ROSSINI then lived in the Rue Basse du Rempart, a street which has nearly disappeared now, but he soon settled down in those larger apartments at the corner of the Boulevard des Italiens and the Rue de la Chaussée d'Antin.

I must, for the clear understanding of what follows, give a slight description of these apartments. From the ante-room you enter the dining-room, a moderate-sized oblong table to seat fourteen people filling it nearly wholly. To the right of it was the drawing-room, where on Saturday nights the famous soirées were given, which brought together celebrities of every class or section of politics, art, science or financial position; to the left was his studio—in fact, his bedroom—a square little place, containing a bed, a writing table, a Pleyel piano and a wardrobe full of perishable linen and his imperishable manuscripts. On the little table in his bedroom he wrote them—on the big dining-room table the copyist copied them, because he never allowed a manuscript to go out of his house.

It is certainly incredible that he should have written the "Barber of Seville" in fifteen days, not that there can be the slightest doubt about the spontaneity of the melodies streaming quicker into his pen than out of it, but precisely because, although writing very fast, he had a way of rounding the head of the notes which took time, and writing a whole operatic score in a fortnight does not allow of many wasted minutes.

Donizetti wrote quickly, to such an extent that when I saw him write for the first time I did not think he was writing music. He had a knack of covering the pages with dots like a telegraph strip, and when he had done so he added the tails and lines. Rossini used to set to work at ten o'clock in the morning, having got up at nine. From ten to twelve, while he wrote, numbers of people came—some with letters of introduction, or old friends, and so on. He was very glad to make the acquaintance of talented young artists; and received them with immense kindness, giving them advice, and sometimes letters. But what he absolutely hated was to be stared at as one of the sights of Paris.

Once his old friend Caraffa came and told him: "There is a Russian princess on the Boulevard who waited two hours yesterday to see you pass. She wants so much to make your acquaintance. What shall I tell her?" "Tell her," said Rossini, "that I am excessively fond of asparagus. She need only go to Potel et Chabot and buy the finest bunch she can get and bring it here. I shall then get up, and after she has well inspected me in front, I shall turn round, and she can complete her inspection by taking the other view, too; and then she may go."

He was rather fond, not only of asparagus, but of anything good to eat, and whenever he was sent some delicacy in that line he enjoyed it in advance by unpacking it himself, and then he used to say, with delighted looks, "Viola a quio la gloire est bonne." His visitors gone or not at twelve, he put on his wig, which until then lay quietly on the table, his big bald head being covered with a towel for the time being; then he dresses, and by one o'clock every day he went. He took the first cab he met, and asked: "Est-ce que vos chevaux sont fatigués?" When the unfortunate driver says "Non, monsieur," he never took him—he never would trust himself to other than tired horses, and during all his life never had he entered a railway carriage.

Then he usually drove to the Palais Royal, in the latter days of the Passage de l'Opera, and walked up and down in the shaded galleries, meeting a number of friends, and hearing with great interest all the newest gossip about singers, composers, and operatic chat in general.—*Temple Bar.*

—"Patience" will be continued at the Standard Theatre during the present week. Miss Roche, Mr. Ryley and Mr. Barton have the parts which they had in the original cast, and the other rôles are excellently filled.

—A concert for the benefit of Miss Marian Foster, the young invalid artist, is to be given at the Academy of Music Tuesday evening, April 10, in which Theodore Thomas's orchestra, Miss Emily Winant, Miss Juch, and several artists of the Italian Opera Company, will take part. The concert is under the patronage of such well-known citizens as Drs. Sayre, Mott, and Doremus, the Hon. T. C. Acton, the Hon. R. P. Flower, the Rev. D. Houghton, the Rev. Dr. Weston, Mr. J. W. Drexel, who acts as treasurer, and Governor Foster, of Ohio.

ORGAN NOTES.

An English writer of much talent has well remarked that a moderate tempo should generally be adopted in the performance of Bach's organ works. The wisdom of this advice is always proved when one hears a pedal fugue by the giant organ composer rushed through as though it were a jig. The taste that prompts such sacrilege is not only very questionable, but can hardly be said to accompany high musicianly gifts. Yet there are solo organists claiming superior excellence, who make the inspired productions of Bach the means whereby they can exhibit a brilliant but shallow technique, even it be at the sacrifice of the compositions.

* * *

Choir accompaniment is an art that is little understood. Many organists are so interested in the part they have to play that the singer becomes a nonentity, and is soon altogether lost sight of. A bad piano accompanist is a terror to refined vocalists, but he is weak in comparison to a bad organ accompanist. The piano may be pounded and pounded, nevertheless its power is limited in comparison to a drawn full great or full great and swell coupled. It is to the credit of choir singers that they strain their voices Sunday after Sunday with some organists, without complaining of the injury they suffer thereby. But as the organist is master of the situation, mere words can have but little effect, especially if he be one possessed of only ordinary ability.

* * *

Many pianists of limited knowledge decry practice on the organ, asserting that the piano touch is thereby injured. That this idea is a mistake must be admitted by all intelligent musicians. Names of prominent pianists could be here given who advocate a certain amount of practice on the organ. They regard it as beneficial in every way, and as one of the surest means for players to gain the true *legato* touch, which is as necessary for a pianist as an organist. The fact remains evident that the majority of pianists lack a true *legato*, and seem to try to make up for it by a constant use of the pedal. Such performers are not generally able interpreters of Bach's "Forty-eight Preludes and Fugues" and similar works. Hence it follows, that the organ as a means to the attainment of a perfect *legato* is not to be overlooked by students and even professional pianists. A few weeks' practice on the instrument will give a student an idea of the importance of playing certain passages on the piano as they should be played on the organ, that is, in holding down every note its full value. By not attending to this many good solo pianists ruin the effect intended by the composer in numberless phrases.

Max Bruch.

MAX BRUCH, the eminent German composer and conductor has left for this country on the 31st ult., and will be with us in a few days. A good portrait of him graces our title-page, and we hope will be especially acceptable to our readers.

Max Bruch was born at Cologne on January 6, 1838. He received his first music lessons from his mother, who was a highly esteemed concert-singer and music teacher. At the early age of eleven, then a pupil of Breidenstein, he tried to compose works of greater scope, and when scarcely fourteen he had a symphony of his own performed at Cologne. From 1853 to 1857 he was the holder of the "Mozart" free scholarship, and as such became special pupil in theory and composition of Ferdinand Hiller, of Cologne, and in piano-playing of Ferdinand Breunung, now at Aix-la-Chapelle. After a short sojourn at Leipsic, he lived as music teacher at Cologne from 1858 to 1861, during which he composed diligently. From 1861 to 1863, he traveled all over Germany, finally settling at Mannheim, where his opera of "Loreley" (the libretto of which, by Geibel, had originally been written for Mendelssohn), was first produced. Here it was also that in quick succession he composed the following of his choral works: "Frithjof," "Roman Song of Triumph," "Song of the Holy Three Kings," "Flight of the Holy Family," &c. From 1864 to 1865 he again traveled and conducted with extraordinary success his "Frithjof" at Aix-la-Chapelle, Leipsic and Vienna. From 1865 till 1867 he was conductor at Coblenz on the Rhine, where he wrote his first violin concerto; from 1867 to 1870 he was court conductor at Sondershausen, and composed, among other things, two symphonies, parts of a mass, &c. From 1871 to 1873 he lived at Berlin where in 1872 he produced for the first time his opera, "Hermione." During his stay there he also composed his choral work, "Odysseus." He lived at Bonn on the Rhine, exclusively occupied in composition from 1873 to 1878, and during this time created "Arminius," "Song of the Bell," and his second violin concerto. In 1878 he became conductor of the Sternscher Gesang Verein at Berlin, and in 1880 as successor to Benedict, director of the Philharmonic Society of Liverpool, England. In 1881, Max Bruch was married to Miss Tuzcek, a Berlin singer. Without doubt he is one of the most prominent among living composers, and as regards creations for chorus ranks second only to Johannes Brahms.

—The fourth concert of the New-York Chorus Society will be given at Steinway Hall, Saturday evening, April 14, preceded by a public rehearsal, Friday afternoon, April 13. The programme arranged by Mr. Thomas in memory of Richard Wagner is as follows: Overture, Bacchanale, with chorus of syrens and march and chorus from "Tannhäuser;" scenes from the second and third acts of "Parsifal;" Siegfried's death, from "Die Götterdämmerung," and selections from "Die Meistersinger von Nürnberg."

PERFORMANCES.

"La Damnation de Faust."

THE Symphony Society, in its fifth public rehearsal and concert on Friday afternoon and Saturday evening, repeated the success which the Oratorio Society two years ago achieved with Hector Berlioz's "La Damnation de Faust." The Academy of Music, both in the afternoon and evening, was well filled, and the audiences were enthusiastic ones. Dr. Damrosch gave, in some respects, a concert which was an improvement on those we have lately heard under his bâton, as the wood-wind players, who have been supplanted by some of the members of the Italian Opera orchestra were in better tune and generally played better. The soloists also were more satisfactory than at previous performances, but the main body, the chorus of the Oratorio Society, and especially the male half, did not sing so well as when the Oratorio Society gave "The Damnation of Faust" and the Symphony Society Orchestra were the assistants. Why this should have been so is hard to tell, but the fact remains that the former performances of the work were, as far as the chorus was concerned, the better ones. On Friday and Saturday last they sang rather slovenly and not with the fire and vim that Berlioz's somewhat erratic music demands for its successful interpretation. The orchestra, on the other hand, was good, and its well-known numbers, "The Rakoczy March," the "Dance of the Sylphs," and the "Menuet of the Will o' the Wisp," all three magnificent specimens of Berlioz's superior orchestration, were played well and created outbursts of enthusiasm.

Of the soloists, Mme. Minnie Hauk, who sang the part of *Marguerite*, was extremely good. The music lies well within her compass and she was in good voice. Her phrasing is always highly artistic, and she gave this part with the charming simplicity and *naïveté* of expression so inseparable from the idea of *Marguerite*. Signor Ravelli's *Faust*, sung in French, was highly satisfactory, although he seemed at times a little uncertain in attack. Mr. Remmertz gave *Mephistopheles* with great dramatic power, but he was not entirely in the best of voice, and for the greater part of the evening lacked that sonority of tone we have so often praised in the quality of his fine baritone voice. Mr. Max Heinrich, as *Brander*, was very good indeed, and he deserves praise for nice conception as well as vocalization of his short part. Dr. Damrosch conducted in his usual rather elaborate style. A little less effort on his part might be advisable.

Brooklyn Philharmonic Society.

THE concert of the Brooklyn Philharmonic Society under Theodore Thomas, last Friday afternoon and Saturday night, was remarkable for a very fine, if somewhat too long programme. It opened with Mr. J. K. Paine's "Spring" symphony in A minor, conducted by the composer. The work is very interesting, both in point of invention and workmanship, the latter showing the skilled musician in the construction and handling of thematic material and in fine orchestration. The first movement, however, is rather diffuse and somewhat lacking in form. The scherzo in D minor is very beautiful and interesting, especially also in the second part of the trio in D major. The slow movement in F major is strongly suggestive of Raff in invention and treatment. Of the last movement in A major the second subject seemed to us the noblest theme of the whole work. It is a broad hymn of praise in 3-2 time first appearing in C, and later on also in A major. The composer's conducting of his own work was, curious to say, wanting in inspiration. He merely beat time, and that not even with precision. If he had let Mr. Thomas direct the symphony, the effect, undoubtedly would have been better. As it was, however, the work created a good impression, and was received with applause.

The other orchestral selections were Beethoven's eighth symphony and Berlioz's orchestration of Weber's "Invitation à la Danse." Both works were magnificently executed under Mr. Thomas's baton.

There were two soloists on this occasion. The first was Mme. Julia Rive-King, who in the place of Mr. Rafael Joseffy, who was sick, but is now recovering, played Liszt's E flat concerto, at short notice. In consequence of the fact that no rehearsal could be held the ensemble was not always a good one, but Mme. King's playing was highly deserving of praise for breadth and nobility of conception and phrasing, elegant technique and fine touch and tone. She was enthusiastically applauded and recalled, when she played Chopin's Etude, in C sharp minor for the encore.

Not less successful was Mr. John F. Rhodes, the seventeen-year-old Philadelphia Paganini. He gave the slow movement and Rondo of Spohr's ninth violin concerto in D minor, with great technical finish and fine effect. He also was encored and played a movement from a violin sonata by F. W. Rust (1739-1796).

Italian Opera.

"LA FAVORITA" was the old attraction offered by Colonel Mapleson, on Wednesday evening, March 28. Only a moderate-sized audience was present. Mme. Scalchi, as *Leonora*, created a most favorable impression, but did not equal her personation of the rôle of *Arace* in "Semiramide." The music is somewhat too high for her, and hence it was impossible for her to show herself off at her best. She sang, however, with much refinement and fervor, especially in the last act. Signor Ravelli did not make a very impressive *Fernando*. Signor Tagliapietra's *Alfonso* deserved warm praise, although his singing is better than his acting. Signor Monti made a fairly good *Paladossare*, while the two minor parts were not so poorly rendered as

they have been at other times and on other occasions. Mme. Cavallazzi's dancing, in the third act, was much enjoyed, and the chorus and orchestra did good work.

The reproduction of Meyerbeer's spectacular opera, "L'Africaine," on Friday night attracted a good house to the Academy of Music. The performance was an average one, the solo artists, with one or two exceptions, doing themselves credit. The procession and ballet in the fourth act were gorgeous and as much enjoyed as ever.

The audience that assembled to hear Patti and Scalchi in "Semiramide" at the matinee on Saturday was the largest of the season so far. In fact, it would be impossible for it to be larger, as every inch of space was occupied. The performance calls for no special mention. The two chief artists were in good voice, and delighted all who were present. The other rôles were well personated, while the chorus and orchestra did admirable work—better than usual at matinee performances.

The opera on Monday night was "The Flying Dutchman." As the same artists appeared in the various rôles as when it was given a week or so ago, nothing here need be added, with the exception that Mme. Albani's *Senta* was as refined and effective a personation as ever.

French Opera.

MASSE'S "Paul and Virginia," was performed at the Casino, on Wednesday night. The audience was quite large. The representation was none of the best, for the cast was unequal to the effective interpretation of the music. Mr. Capoul has no voice, and his *sotto voce* in conjunction with his fierce outburst exasperated cultivated music-lovers. He acts well, but occasionally exaggerates the situation. Mlle. Leroux, as *Virginia*, was only fairly successful. M. Mauge and Mlle. Privat did rather good work. The orchestra was, on the whole, endurable, but the less said about the chorus the better.

On Thursday evening "La Marjolaine," was produced, Mme. Théo making her first appearance in the title-rôle. She was hardly in condition to sing, and hence her success was smaller than usual. MM. Duplan, Mézières, Huguet and others were weak, musically, but acted in capital style.

The opera given at the Casino on Saturday afternoon by Maurice Grau's French Opera Company was a repetition of "Romeo and Juliet." The representation was not any better than that of the Monday night previous, and made thoughtful people wonder why such a work should be attempted by such singers. At the Saturday evening performance Mme. Théo appeared successfully in the amusing opera "La Perichole."

"La Fille de Madame Angot" was the opera performed on Monday evening at the Casino, while on Tuesday evening "La Mascotte" did duty again for the benefit of Mlle. Betty. Tonight "La Fille de Madame Angot" is advertised.

Fifth Avenue Theatre.

"PRINCE CONTI," an opera by Lecocq, originally termed "Les Prés St. Gervais," was produced at the Fifth Avenue Theatre by Catherine Lewis, on Thursday evening, March 29. The performance was unworthy of a provincial city, for, with the exception of Miss Lewis, none of the troupe are able to sing or act. With Miss Lewis on the stage, some enjoyment was possible, but when she went off all interest subsided in the representation. Miss Lewis scored her best success in a drinking song for the prince, with a chorus in the second act. The choruses went fairly well, but the orchestra was very poor.

Sunday Evening Concerts.

THE usual concert was given on Sunday evening at the Casino before a large audience. The applause was not stinted, although the performance was far from being up to the regular standard. Signor Ravelli was the chief attraction, but was heard in only two hackneyed selections, which he sang fairly well. Mme. Carreño's piano solos were much enjoyed, while Mr. Levy's cornet solos pleased the audience immensely. Miss Jessie Bartlett and Mrs. Belle Cole were the other singers. The orchestra played several selections in a rather ineffective manner.

The concert at the Grand Opera House was better than the one on the Sunday previous, the audience being also larger. Mme. Théo's selections were well received, especially the well-known "Pi-ouit." M. Capoul was in fair voice, but is so decidedly *passé* that his retirement is to be desired. The other artists who took part in the performance were Mme. Privat, Mlle. Derivis, and Mauge and Huguet.

"Carmen" was given on Friday night. A tamer performance could hardly be given, and even Mr. Grau must have smiled if he was there to hear it. Mr. Capoul has no voice left, and although he acts like a mature artist, he is constantly on the point of overacting. Mr. Mauge gave a good rendering of the rôle of *Escamillo*, and Mlle. Derivis acted the part of *Carmen* effectively, but her singing had better not be referred to here. The minor parts, chorus and orchestra, were fair.

Organ Recitals.

S. N. PENFIELD gave his third free organ recital in St. George's Protestant Episcopal Church, Stuyvesant Square, on last Thursday afternoon, at 4 o'clock. An interesting and attractive programme was provided for all who attended, and the performances generally were of a high order.

Mr. Carter gave his sixth organ recital in Plymouth Church, Brooklyn, on last Saturday afternoon. The programme was one of much interest. Mr. Riddle read Shakespeare's "Midsummer

Night's Dream" in excellent style, while Mr. Carter performed Mendelssohn's well known music under the same name, with taste and fine effect. The recital was as novel as interesting.

Mr. Archer's recital occurred as usual on Monday afternoon in Chickering Hall. It was the eleventh of the series.

All About Jerome Hopkins.

AN interesting series of letters has lately attracted the attention of readers of New York daily newspapers, started by Mr. Jerome Hopkins, whose first card to the press was explanatory of his declination to get up a musical demonstration over the remains of Mr. Howard Payne.

If there are three things which Mr. Hopkins particularly hates with cordiality, they are charlatany, cant and sentimentality, where art is concerned, and it was perfectly consistent with his principles to decline to move musically in a public demonstration intended to honor, not a musician, but a poet.

His first card, however, erroneously attributed the melody of "Home, Sweet Home" to the late Sir Henry Bishop, and several cards were printed correcting that error, and stating that that melody is a Sicilian air, and "was only arranged by Bishop."

Mr. Hopkins then followed by a card of thanks for being set right on that question, but gave a slight justification of his mistake in a list of other melodies to which wrong authors have long been attributed.

The most entertaining answers to Mr. Hopkins's cards have been from one "B. C.," who asserted that Mr. Hopkins, "with amusing self-sufficiency, calls himself a literary man." Mr. "B. C.," being doubtless sublimely ignorant of the fact that Mr. Hopkins was editor of the late *Philharmonic Journal* of this city for seventeen years, and has also written three books, and for a long time contributed articles to Dwight's *Boston Journal of Music*, the *Brooklyn Eagle*, the late *New Nation* (of New York), and *New York Sunday World*, as well as to other papers whose names I have forgotten. A Mr. Sawyer also wrote to the *Sun* to combat what Mr. Hopkins stated regarding the author of a certain song being the late Henry Tucker, the said Sawyer claiming to be its composer himself. Mr. Sawyer began his letter by denying what Mr. Hopkins wrote, and then, strangely enough, went on to confess that he (Sawyer) had been guilty of publishing the song with a false title-page, but had afterward repented, and issued a new edition. But, alas! it is hard to believe such an interested deponent on such a statement, because the other deponent is now gone, for poor Tucker is dead.

Unfortunately for Sawyer, however, Mr. Hopkins found out, upon investigation, that his (Hopkins') statements were fully indorsed at Ditson's, Pond's, Gordon's and Van Loan's music stores, and so Mr. Sawyer is obliged to stir himself afresh if he wishes to be believed. The discussion has been a lively one, and has awakened keen interest in the subject of the true authorship of certain popular compositions, and the duplicity of the average publisher, two topics which cannot fail to be beneficially ventilated. Mr. Jerome Hopkins says he does not know "which to admire most, Mr. Sawyer's logic, his morality, or his modesty!" I think them all worthy of applause. CONTRIBUTOR.

An Interesting Concert Tour.

Mr. Theodore Thomas, accompanied by an orchestra of sixty men and half-a-dozen soloists, will start on April 26 on a concert tour, which is to extend from Baltimore to San Francisco. The tour is to last until July 7, and during this time no fewer than seventy-three concerts are to be given. Musical festivals have been arranged in several cities which have choral organizations, and in these the company will take part. The first is in Baltimore, where four performances will be given on April 26, 27 and 28. Gounod's "Redemption" and Mendelssohn's "Elijah" will be sung, the chorus being that of the Baltimore Oratorio Society, which took part in the last May Festival in this city last spring. Another festival, with four performances, will take place in Pittsburgh on April 30 and May 1 and 2. "The Redemption" and parts of "Elijah" and "The Messiah" will be given here. The third festival is to be at Louisville, and the fourth in Memphis, each having three performances. A fifth festival is to be in St. Louis, a sixth in Kansas City, a seventh in St. Paul, Minn., and an eighth at Minneapolis.

The company then goes to San Francisco, where the ninth festival, including seven concerts, will be given. Here Miss Thursby will join the company. There will be a chorus of 1,000 mixed voices and 500 boys' voices. "The Redemption," "The Messiah," "Elijah" and portions of "La Damnation de Faust" will be performed, and there will also be Beethoven and Wagner nights. The tenth and eleventh festivals will be in Salt Lake City, where the Mormon choir, numbering 3,000 voices, will take part, and in Denver. Besides these festivals, there will be single performances in a number of the smaller Western cities and large towns, such as Topeka, Leavenworth, Council Bluffs, Dubuque and Cedar Rapids. The closing concert will be in Dubuque on July 7. Mr. Thomas will begin a six weeks' concert season at Chicago on July 9. The soloists who are to accompany him on his tour are Mrs. Humphrey Allen, of Boston; Mrs. Hartdegen, Mrs. Belle Cole, Mr. Frederick Harvey and Mr. Franz Remmert, besides Mme. Rive-King, the pianiste. The orchestra will be made up of members of the New York Philharmonic Society.

—On Monday, April 16, the Ladies' Dramatic Union will give a performance of "Patience" at the Casino, for the benefit of the Hebrew united charitable associations of this city. The entertainment promises to be a fashionable affair.

Boston Correspondence.

BOSTON, April 1.

THE last two concerts of the Boston Symphony Orchestra took place on March 24th and 31st, thus ending the series for this season.

The programme of March 24th was:

Overture, Op. 115.....Beethoven
Concerto for Piano, C major.....Mozart
Symphony, B flat, No. 4, op. 20.....Cade
Piano Solo, Carnaval, op. 9.....Schumann
Invitation a la Valse, Berlioz.....Weber

I was unable to hear this concert, but from a trustworthy source am informed that the orchestral selections lacked finish, and that the interest centred in the magnificent playing of Prof. Carl Baermann, who was the soloist. The playing of a Mozart concerto by Mr. Baermann was a great piece of self-denial, since the concerto, as was to be expected, was not appreciated by the audience. Mozart's *naïveté*, his beautifully clear and pure style are too far removed from American sentiments and feelings to be enjoyed by concert-goers here. Baermann is too great and true an artist for Boston. This may sound strange, but it is nevertheless true. Not that there are not some people here who can understand his real worth, but the question is, how must a real artist like Baermann, who must be conscious of his superior powers, feel, when he sees the same audiences that enthusiastically applaud his playing, applaud and support the performances of sham-artists or musicians who are no more than good amateurs, but who have a fashionable crowd behind them, and the *sang-froid*—or in plain English, cheek—to perform publicly great works in a bad manner and with the music under their noses; also, how must he feel to see the same critics who praise his good work, praise the other bad work just as highly. It must be highly discouraging! This lack of discrimination in a Boston audience extends also to orchestral and other performances, for I have seen the rendering of a certain symphony of Beethoven enthusiastically applauded here, when no doubt it would have been heartily hissed in the smallest German town. What is the cause of this? It is because in America art as yet is treated in the same way as politics. The political wire-puller, by the aid of his friends, gets into an office for which he is not at all qualified, and where he has no business to be. Just so the musical wire-puller, who, as a rule, is at best a mediocrity, by the aid of his friends and by catering to fashionable and wealthy people who have no judgment, gets into a position, where, by his incapacity, he does the greatest harm to the cause of real art. The natural consequence of such a state of things is that audiences do not learn to discriminate between good and bad. This is why I say that Baermann, Sherwood, and one or two others are too good artists for Boston as yet. They suffer, and will continue to suffer for the present through the intrigues and cabals of ascertain clique of ignoramuses. It is the old story of the eternal war waged by inferiority against superiority.

The programme of the 26th, and last symphony concert on March 31st, was:

Overture (St. Paul).....Mendelssohn
Te Deum for Chorus, Solo and Orchestra (MS.).....Henschel
The Ninth Symphony.....Beethoven

The soloists were: Miss Katherine Van Arnhem, soprano; Miss Gertrude Edmonds, contralto; Mr. Jules Jordan, tenor; Mr. V. Cirello, bass.

The overture was spoiled for me at least, because the organ, which was played by Mr. Lang, was considerably below the pitch of the orchestra, the effect to a musical ear being naturally bad. The "Te Deum" of Mr. Henschel is a work with many fine points in it, and I think, as a whole, the best composition of his that I have heard, if I except his "Hymne au Createur," for soprano and orchestra, which I always like very much. The "Te Deum" opens with a broad passage for orchestra in C major, which is immediately taken up by the chorus in full. The effect is good, although a modulation to F sharp major after the first few bars is unhappy. The musical idea of the passage is simple, and the sudden modulation into this far-distant key, although C major is reached again immediately, somewhat spoils its unity. I had the same feeling when this passage was repeated later in the work. A solo for soprano, and afterward tenor, in A flat major I thought was very fine, as also a solo for tenor in D major later on. The return to the first motive is happy, and a soft unison C for chorus—a sort of recitative passage, with a good counterpoint in the orchestra—makes an excellent effect. The latter half of the work, especially the close, is, I think, musically speaking, the strongest. All in all, it is a meritorious work, being melodious and well written, and its reception by the audience was good. About the Ninth Symphony I would much prefer to be silent. The rendition of the first movement was simply an outrage on the name of Beethoven. It was raced through at such a speed that, for instance, the beautiful and plaintive second theme sounded quite commonplace and trivial, and the violins vainly tried to bring out clearly their different passages in thirty-seconds. How a musician of Mr. Henschel's ability can have so vulgar a conception of such sublime music is a mystery to me. The other movements were given better although the chorus was altogether incapable of its task, giving a mere skeleton outline of the music assigned to it. The exquisite recitative passage for double-basses and celli at the opening of the choral part was quite meaningless, Mr. Henschel beating time to it like a metronome, and with corresponding effect on the musicians. The performance, however, was an improvement, at least technically, on the very bad one of last year. The concerts, according to the programme, are to be resumed on Saturday, October 13. The Handel and Haydn Society gave a second performance of

Gounod's Redemption on Good Friday, and of "Elijah" on the following Sunday, thus also closing its series for this season.

A new choral organization, called the Bay State Choral Society, Mr. Edgar A. Buck, conductor, has made its debut in a concert at Horticultural Hall, on March 13, in aid of the Children's Hospital. A glee, "The Bells of St. Michael's Tower" and a part song, "The Pilgrims," were most appreciated. The society is shortly to make a second appearance at a concert in Union Hall on the 25th inst., when the cantata "The Building of the Ship" will be sung.

The friends of W. H. Sherwood intend to offer him a testimonial concert, and following is their letter and his response thereto.

William H. Sherwood, Esq.:

DEAR SIR—Many of your friends and pupils, who feel greatly indebted to you for what you have done for the cause of musical art in this city and neighborhood by your admirable examples and teachings, and regretting that you have appeared so sparingly in public during the past year or more, beg to offer a slight testimonial in the form of a complimentary concert to be given in Boston at such time and place as may be most agreeable to you. And we would further suggest that a few of your own compositions would add much to the interest of the programme. With much respect, yours sincerely,

Mrs. Julia Ward Howe,	Ernst Perabo,
Mrs. James Lodge,	J. T. Duryea,
Mrs. Ole Bull,	George Riddle,
Mrs. Jas. L. Gardner, Jr.,	Louis Maas,
Mrs. I. T. Talbot,	John Orth,
J. S. Dwight,	D. W. Russell,
C. A. Bartol,	Arthur H. Pickering,
Georg Henschel,	A. Parker Browne,
B. J. Lang,	Mrs. Oliver Ames,
J. K. Paine,	Mrs. Ozias Goodwin,
James Mills Pierce,	Mrs. Alex. S. Wadsworth,
Geo. L. Osgood,	Miss Emma Cary,
Alex. McKenzie,	Miss Alger.
E. P. Whipple.	

BOSTON, March 22, 1883.

To John S. Dwight, Esq., Rev. C. A. Bartol, Georg Henschel, Esq., and others:

DEAR SIRS—It is with a deep sense of the honor conferred upon me that I write to accept your kind invitation, and to thank you heartily for the appreciation and good-will manifested. Your kind sympathy with my endeavors to serve the high cause of musical art will, I hope, stimulate and encourage not only myself, but other earnest musicians to work for the noblest and best. I beg leave to appoint the evening of Wednesday, April 18, at Horticultural Hall, for the proposed concert. Most respectfully yours,

WM. H. SHERWOOD.

BOSTON, March 20, 1883.

Wishing the undertaking a hearty success, I conclude my long letter.

LOUIS MAAS.

Pittsburg Correspondence.

PITTSBURG, Pa., March 31.

A CONCERT *par excellence*, and probably the best miscellaneous concert ever given here by local talent exclusively, was that of the Frohsinn Singing Society, on 27th inst. The arrangement of the programme agreed, in my opinion, with the fundamental principles elucidated by Mr. Eddy in your last issue, in his article on "Programme Making."

While unusually long, the judicious arrangement of the programme numbers obviated any restlessness on the part of the audience, which was attentive to the very last of the two-hours-and-a-half entertainment, and demanded a number of repetitions.

The Beethoven Quintette Club did unusually well, and the numerous performances of the club have noticeably improved its *ensemble* playing. The intonation was better by far than formerly, and altogether their performance was very creditable. The violin playing of Miss Mamie Renck, a little girl of thirteen, was quite enjoyable, and the little miss gives great promise of a successful musical future. While wanting in power and breadth of tone, her execution is very good indeed, a splendid trill deserving special mention. The rendition of Beethoven's trio for violin, viola and flute, by Messrs. Toerge and Guenther, was a finished performance, leaving but very little if any room for improvement, and Professor Zitterbart's piano playing was the feature of the evening. Professor Z. played a fantasia of his own on a theme from "Les Huguenots," and the burst of applause which followed his splendid performance compelled him to return to the instrument. After a moment's hesitation, he treated the audience to "spontaneous improvisations" on a popular German melody, which held his listeners spellbound. It was really a magnificent performance.

The bass and baritone solos, by Messrs. Knoepf and Klippel respectively, were superior renditions, the fine voice of Mr. Klippel making a decided impression. After so much of praise, it is to be regretted that something complimentary can not be said of Miss Koenig's singing, but it really presented no feature worthy of praise, and suffered by comparison with the excellence of the other programme numbers. As to the Frohsinn Society itself, its choruses in the main were most effectively rendered, and with the exception of No. 14, were highly satisfactory. The society is steadily improving under Professor Lohman's diligent tuition, and will no doubt maintain the splendid reputation it gained at the Philadelphia Sängerkongress. The middle voices were well sustained, while the tenors were satisfactory and the deep basses excellent.

The sale of seats for the series of concerts to begin on April 2d, given by the Mendelssohn Union and the Nilsson company, is favorably progressing, and on the Nilsson nights, Monday and Thursday, standing-room only is to be had. The concerts will take place in Fourth Avenue Baptist Church, which has been supplied with a stage, electric illumination, &c., and the acoustic properties of which are said to be very good. The Musical Union, under Mr. Retter, is continuing its diligent study for the May Festival and besides the Thomas Orchestra and the Oratorio soloists, Minnie Hauk has also recently

been engaged. The May Festival will undoubtedly be the musical event of the past few years, and public interest in the undertaking is already manifesting itself in various ways, notably by a lively demand for season tickets even before the diagrams of the hall have been prepared. The Coliseum, heretofore used as a roller skating rink, is being arranged for the May Festival, and the energy of the committee of citizens having the arrangements in charge gives assurance of success in every particular.

BEN MORDECHAI.

Chicago Correspondence.

CHICAGO, March 30.

THE first performance of Mr. S. G. Pratt's opera of "Zenobia," in its proper form with the important adjuncts of scenery and acting, took place last Monday evening. On the occasion of its presentation as a concert work last spring, I reviewed it at length, and the views then expressed have undergone no material change. At the close of the first act on Monday evening, the applause was very enthusiastic, the artists were called before the curtain, after which there were loud calls for Mr. Pratt, who appeared and said:

"I have been so busy preparing for the presentation of this piece, that I have not been able to write out the usual impromptu speech. I am very grateful to those here for their presence and encouragement. But I wish to express the hope that the enthusiasm of this reception is not a mere matter of personal friendship for me or for anyone else, but means something more. It is time America should have fair play, and the works of its composers have a fair show with those of authors in other countries. We ask that and nothing more. Then America can challenge the respect of the older civilizations."

The audience was large and comprised some of the leaders, both of the fashionable and musical world, and many floral tributes were sent up during the evening.

At the close of the second act Miss Schell, who was suffering from a severe cold, was obliged to give up entirely, and her dual role of *Sindarina* and *Julia*, was taken by two young ladies, members of the chorus, who fortunately were acquainted with the part.

Tuesday evening the house was not quite as large as on the preceding evening, but on Wednesday, Thursday and Friday evenings it was very large again, with every prospect that the attendance on Saturday would surpass that at any other performance. The work seems to have steadily grown in favor with the public, and the manner of its presentation has also improved. Miss Schell was able to resume her role on Thursday night, though still suffering perceptibly from her cold. Miss Hennings has done superbly in the title role of the work, carrying the entire opera in the absence of the soprano, a task which would have been an impossibility, had the role of *Zenobia* been less important, dramatically or musically. W. H. Clark as *Longinus*, the High Priest, Charles Clark as the Roman Emperor *Aurelian*, and Vivian Kent have also done some excellent work. FREDERIC GRANT GLEASON.

HOME NEWS.

—A concert was given in Chickering Hall on Wednesday evening, March 28, by Signor Leverini. It was a fair success.

—Mr. Parry, Mr. Mapleson's stage manager, has been secured for a similar position by Henry E. Abbey for the Metropolitan Opera House.

—L. C. Elson's operetta, "The Rebellion of the Daisies," was recently performed at the Baptist Church on Shawmut avenue, Boston. It was well received.

—The double number for February and March of our esteemed contemporary, the *Apollo*, of Boston, is filled with interesting news and well-written articles.

—John Lavine, who has been directing the Sunday concert at the Cosmopolitan Theatre, has withdrawn from the management of the Sabbath entertainments at that house.

—The chances are that a summer opera house or theatre will be erected at Martha's Vineyard during the coming spring, and will be ready for the summer season with light musical attractions.

—Michael Connolly, who was here some years ago with Miss Lydia Thompson as musical conductor, has been engaged by Mr. Wallack as leader of the orchestra at Wallack's Theatre for next season.

—William W. Corcoran has sent \$50 to Nicholas N. Crouch, of Baltimore, composer of "Kathleen Mavourneen," who is old and poor. Mr. Crouch was at one time a teacher of music in Mr. Corcoran's family.

—The Bay State Concert Company, of Boston, has been newly organized as follows: Master Fred Mahn, violin; Freeman A. Oliver, violin; John Roermeester, viola; Wilhelm Mueller, violoncello; and Henry Strauss, piano.

—After all the trouble that has been made about Miss Lillian Russell's engagement at the Standard Theatre for a brief season, the chances now seem to be that she will make her reappearance in comic opera with the McCaull Company, which returns to the Casino on the 16th of next month.

—Miss Amy Sherwin, who sang in this city two or three years ago with fair success, has just left Milan for London, where she is to create the title-role in Mr. Goring Thomas' new opera, "Esmeralda," shortly to be brought out there by Carl Rosa, who has also engaged Miss Sherwin as *Filina* in "Mignon."

FOREIGN NEWS.

....Spohr's monument at Cassels will be unveiled on April 5.

....Gounod conducted his oratorio of the "Redemption" in Vienna at the beginning of this month.

....The violin playing of M. Marsick is enjoyed by the Parisians. His talent is said to be of an exceptional order.

....Music to Shakespeare's "Tempest," by Franz van der Stücken, was lately heard in Antwerp, and favorably criticised.

....Ambroise Thomas, the director of the Paris Conservatory, has recovered from a severe illness. His co-laborers are delighted.

....The "Gesangverein" of Posen recently gave a first performance of Blumner's oratorio, "The Fall of Jerusalem," which was well received.

....Recently at the Naples Musical Conservatory the first alumnus, Signor Guarro, gave his new operetta, "Il Profugo," a work that displays uncommon talent.

....At Venice the Committee on "monuments" has proposed to the City Council, to erect a stone in memory of Richard Wagner on the house where he expired.

....Mlle. Marie Biro de Marion, after having acted under Saint-Saëns and Padeloup in Paris, has been engaged as prima donna at the Court Theatre in Madrid, where she is to make her debut. She is also to play in "Fidelio," an opera which, strange

to say, although it is supposed to take place in Spain, has never yet been given in that country.

....A French journal, *Le Parnasse*, has opened a competition for the best libretto of a comic opera in three or more acts.

....Sterndale Bennett's symphony in G minor was recently given at the Crystal Palace. It was finely played and well received. It is a charming English composition.

....It is reported that "Parsifal" is to be repeated next summer at Bayreuth, and that the King of Bavaria has consented to lend the Court singers and orchestra for the performances, which are to be given four times a week, in July and August.

....Signor Terziani's new opera, built upon Massimo d'Azeglio's novel, "The Siege of Florence," was lately produced at the Appollo Theatre, Rome. An enthusiastic audience encored several movements and called for the author seventeen times.

....It was at the desire of his daughter, Mme. Cosima Wagner, and in the interests of his health, that Liszt was not present at the funeral of his illustrious son-in-law. The venerable Abbé will remain at Buda-Pesth until Easter, when he will rejoin his daughter and grandchildren at the Villa Wahnfried.

....Mme. Etelka Gerster appeared in Vienna in Italian opera on Sunday evening last before a large audience, and was received with great enthusiasm. The opera was "Lucia," and the performance of Mme. Gerster was brilliantly effective. Her beautiful voice was never heard to better advantage, and her increased dramatic power was never before so strongly exhibited. The mad scene created a furor in the large opera-house, and the

second aria of this scene, in which the marvelous vocal *fiorture* was given by Mme. Gerster with her accustomed skill, was twice demanded.

....The two court theatres at Vienna paid £4,500 during 1882 as *tantièmes* to authors and composers. During the same period the two court theatres at Berlin paid £2,800.

....The Bach Choir recently produced for the second time in London Palestrina's "Missa Papæ Marcelli," written in six parts. Also Bach's "Sanctus" in C, and an eight-page motet by the same composer, "I wrestle and pray."

....A collection of violins has lately come under the hammer in Berlin, belonging to the estate of Herr August Frick. The highest bid was obtained for a quintet, consisting of two violins, two tenors, and a cello, by Ludwig Kuntzel. A violin ticketed Grancino, 1649, and a tenor labled Joh. Bapt. Janoti, Verona, 1715, were sold for £15 10s. On the whole the prices realized cannot be considered as satisfactory even for Germany.

Princeton Glee Club.

A CONCERT was given in Chickering Hall on last Friday evening by the Princeton College Glee Club. It was a very pleasant affair, and the programme presented gave a good deal of satisfaction to the audience. There were English and German part songs interspersed between the usual rollicking college songs, the whole forming an interesting and enjoyable entertainment. The singing exhibited good qualities, and the twelve members of the club are equal to most of those who belong to such organizations.

Professional Cards.

[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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THE MUSIC TRADE.

IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

THE *London and Provincial Music Trades Review* has charged us with quoting original articles from its columns without giving it credit for the same. Will our esteemed transatlantic contemporary kindly indicate THE *COURIER* numbers where this has been done, and thus prove its charge?

WE have no controversy with George W. Peek, of Peek & Son. We are on the very best of terms with the firm, and instead of a controversy have an annual advertising contract in our safe. Our contemporaries would better secure the same kind of contract instead of carrying the advertisement of that house and many others on their "dead-head" list. It pays better.

AN UNJUST REMARK.

MESSRS. WHITE, SMITH & CO., of Boston, print in the April number of their journal, the *Folio*, an advertisement of the pianos they sell, in which they say: "Our experience has taught us that the published opinion of pianists generally amounts to nothing, as they indorse any and all pianos where they receive a proper consideration for so doing."

This is a very unjust assertion, for the reason that it is, in the first place, only a conjecture on the part of White, Smith & Co., and in the second place, it has no foundation in fact. Pianists "generally" are gentlemen or ladies. Such artists whose testimonials are valuable, and those who have given them to piano manufacturers are undoubtedly, "generally," persons of honor.

We maintain that these pianists are the most competent judges. Rubinstein, Von Bulow, Essipoff, and others are all persons of unquestionable integrity, and the many pianists now residing in this country have received no compensation for a tribute to a piano manufacturer. Most of their testimonials have been voluntary and many of them have given testimonials to more than one firm.

We would ask Messrs. White, Smith & Co. whether the pianists residing in Boston can be induced to give testimonials for a consideration? Can such gentlemen as Mr. W. H. Sherwood, Mr. Carl Baerman, Dr. Louis Maas, or Mr. B. J. Lang be induced for any consideration to give a testimonial favorable to a piano? Would either of them ever give a testimonial unless he thought the instrument worthy of it? We say emphatically "No."

Mr. Charles D. Blake, who has charge of the piano department at Messrs. White, Smith & Co.'s, is an estimable gentleman himself, and he should induce the firm to withdraw a remark of that nature. It casts a slur upon a profession which is "generally" known to consist of honorable men and women, and is an unjust remark.

ANCIENT HISTORY.

MR. A. J. HIPKINS, a member or employee of the London piano house of John Broadwood & Sons, recently delivered a lecture on the "History of the Pianoforte" in that city, which is evidently considered by the London trade papers to be a remarkable disquisition, but which in its net results is nothing more or less than a tribute to his firm and a relash of many old statements known by experts on this side of the ocean for many years.

It reads very much like a sequel to his article, "Pianofortes," in Grove's "Dictionary of Music and Musicians," and has the same tendency. Grove's "Dictionary" is, however, so thoroughly untrustworthy, on account of the many serious blunders in it, that no true musician or artisan places very much reliance upon it and the Hipkins article, which is also a tribute to his firm, is no exception to the rule.

Mr. Hipkins can produce a well-written and interesting article on the pianoforte, which he has studied; but as he is no expert and is not technically instructed in the artistic branch of modern pianoforte building, his opinions can have no real value with the men who have been intimately associated with the greatest advances recently made in pianoforte building; and that these advances have been made on this side of the ocean is simply and plainly told by the record and by hard facts.

The fact that Broadwood still adheres to parallel stringing is sufficient evidence that the wonderful improvements of late

years in that direction have not made the slightest impression there. The American piano, with all its improvements, is unrivaled to-day in Europe.

From an English point of view, the lecture is very acceptable, but from a technical, artistic expert point of view, it is simply ancient history, and as our space is too valuable to use a reprint of it, we leave that pleasant task to our enterprising (?) contemporaries who prefer ancient history, handled with a pair of scissors and a paste-pot, to news of the day, which requires intelligence and enterprise to gather and present. When they get through reprinting this lecture we suggest that they take up Hipkins's article on the "Pianoforte" in Grove's "Dictionary." They will be able to fill up a few pages every issue for several months to come.

Stultz & Bauer.

Although only a short time in business, the firm of Stultz & Bauer has already secured a remunerative patronage among a trustworthy class of dealers throughout the country. The firm has just removed from its former quarters on Bleeker street to a larger factory located Nos. 701, 703, 705 and 707 First Avenue, corner of 40th street. The increasing business of the last six months made it necessary for the firm to secure a factory with more room and larger facilities. The factory which has just been occupied is well adapted for future business and manufacturing purposes. It consists of a lower floor used as an office and storage room, and for packing and shipping. The three upper floors are large and well-lighted, and offer facilities for the manufacture of from fifteen to twenty pianos per week.

Stultz & Bauer manufacture three styles of square and three styles of upright pianos. Style 1 square has front round corners, serpentine moldings, and is made like the usual plain case. It has the agraffe treble. Style 2 has in addition the ogee moldings and the agrafes throughout. This style has three strings in the treble. Style 3 square is full round, and has all the improvements contained in style 2.

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Messrs. Stultz & Bauer are both entirely familiar with the manufacture of pianos, and the sales thus far made have given full satisfaction.

There is no doubt that, with the facilities now at their command, the firm will be very busy during the spring season.

A Business Opportunity.

Mr. F. G. Smith, manufacturer of the Bradbury pianos, has taken a lease of a very fine double store, Nos. 424 and 426 Broadway, in the business centre of Saratoga Springs, and will open an extensive piano and organ wareroom. He informs us that he would like to negotiate with some trustworthy party in the sheet music and small musical merchandise line in connection with his Saratoga house, for which he has secured a five years' lease. There is no business of that kind now in Saratoga, and we think this is a splendid opportunity for some one to open such a business.

The rent will be very reasonable; perhaps services rendered might be considered the equivalent for rent. Mr. Smith can be addressed either at the factory, corner Raymond and Willoughby streets, Brooklyn, or at the New York warerooms, 95 Fifth Avenue.

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EXPORTS.

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Rotterdam	1 organ reeds.....	100
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Glasgow	6 "	355
Central America.....	2 musical instruments.....	170
"	1 organ	100
Bristol	2 "	125
Australia.....	27 "	1,700
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—J. N. Merrill, manager of the Smith American Organ Company's branch at Atlanta, Ga., will soon leave for London, Eng., to represent the interests of the company there.

Trade Notes.

—Simpson & Co. report fair trade.

—The "Ahlstrom" pianos are now sold by Brentano Brothers.

—J. H. Eggleston, Angelica, N. Y., has gone into the music business.

—A. J. Arnold, music dealer, Harriston, Ont., has removed to Port Elgin.

—R. M. Bent is arranging to have a wareroom on the first floor of the factory.

—A. R. Elliott, Bellefontaine, Ohio, has gone into the piano and organ business.

—C. A. House is about opening a piano and organ wareroom in Wheeling, W. Va.

—James & Holmstrom have a new style of upright in progress which will soon be introduced.

—The factory of the Mechanical Orguette Company, at Greenpoint, L. I., is nearly completed.

—Sohmer & Co. have brought out a parlor grand of special design, ebonized and with gilt ornamentation.

—J. & C. Fischer report a good condition of trade. The firm has a new mahogany upright ready for the market.

—Fred. Lohr, traveling for Behning & Son, is in the West. He sent orders for twenty pianos in one day last week.

—Bennett & Atkins, Mount Pleasant, Mich., have dissolved. H. W. Bennett will carry on the business in the future.

—The Bell Organ Company, Guelph, Ont., has admitted W. Bell, A. W. Alexander and H. E. Fox into the partnership.

—The latest news from Strauch Brothers is to the effect that some of the men are yet on a strike, but many have returned to work.

—James Harris & Co., manufacturers of organ hardware, Guelph, Ont., have dissolved partnership; H. W. Metcalf retiring.

—Jardine & Co. are about completing a large organ for Danville, Pa., made on the tubular system; the keys are forty feet from the organ, the touch is quick and very easy.

—C. D. Pease & Co. have just brought out a new ebonized upright. Clough & Warren, of Detroit, have just taken the agency for the State of Michigan of the "Pease" piano.

—Henry F. Miller, Boston, has had a large sale of grand pianos during the past few weeks, notwithstanding the dull time. He reports inquiries from all parts of the country about his grands.

—Hayward & Rowe, piano key manufacturers, have E. W. Powers and John H. Pritchard into the firm, the style of which will in the future be the Canadian Piano and Organ Key Company.

—J. H. & C. S. Odell, the organ builders, are as busy as they well can be. They have just received several orders for new organs. A new "Odell" organ will be placed in the Emanuel Baptist Church, Suffolk street, next week.

—The "Symphony" organ of the Wilcox & White Organ Company contains the variety, power and carrying qualities of a thousand-dollar pipe organ. The price of the organ brings it within the reach of all purchasers. The instrument can be seen and heard at William A. Pond & Co.'s music store on Union square.

—Improvements for the enlargement of Sanders & Stayman's warerooms, Baltimore, will begin this week. An elevator will be placed in the front part of the building, and two more floors of the adjoining building, each 27x90, will be added. This will give the firm more space, and relieve them from the crowding which the large stock has occasioned.

—In the window of Mr. Henry Eberbach's music store, No. 915 F street, Washington, D. C., is a handsome Emerson upright donated by the Emerson Piano Company, Boston, to the coming fair of the Washington Light Infantry. Mr. Eberbach writes to us: "It is a bona fide gift on the part of the Emerson Piano Company to the Washington Light Infantry corps for its fair, there being no money whatever used in the transaction."

—Mr. T. Leeds Waters has become a partner of the firm of Horace Waters & Co. The firm-name will remain as it is.

NOTICE OF CO-PARTNERSHIP.

NEW YORK, March 26, 1882.

We have this day admitted Mr. T. Leeds Waters to partnership in our firm, and the business formerly carried on by him has been transferred to us.

The manufacture and sale of pianos and organs will be continued as heretofore, and the firm name, "Horace Waters," will remain the same.

We take this opportunity to thank our patrons and the trade for past favors, and hope to receive as liberal patronage.

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Making Fiddle Strings.

The *Sun* says: The name "catgut," as applied to the animal-fibre strings used on musical instruments, is altogether a misnomer. The cat is in no wise responsible for the string, and, much as the fact is to be deplored, the manufacturers of such strings refuse to utilize cats for the supply of their material. That disposes of the last excuse for the existence of the cat. *Aminadab Slick*, amended to accuracy, should speak of "they who scrape the hair of the horse upon the bowels of the lamb"—not the "bowels of the cat." Catgut is of no use to anybody but the cat; hence no consideration of damage to valuable raw material need hereafter stay the hand that hurls the avenging boot-jack at the nocturnal serenader on the back fence. Violin, guitar, and banjo strings, and in fact all sorts that come under the general head of "gut," are made from the entrails of lambs and cattle, from the delicate threads used for sewing racket-ball covers up to the half-inch thick round belts. After a lamb is seven months old its entrails are no longer fit for making strings for violins; consequently this branch of the manufacture can only be carried on a few months in each year. Whether it can or not is about to become a matter of indifference as far as the industry in this country is concerned, for the only man who now carries it on says that he cannot, without tariff protection, compete with the cheap labor of Germany and France, and he is going to give it up. Mr. Blumenthal, a leading importer, who has sought to build up this industry here, went before the roving Tariff Commission to plead for a duty on gut strings for musical instruments, but did not succeed in having it recommended. Some fourteen years ago there was a duty of 35 per cent., but for a dozen years there has not been any. In that time a number of Germans have come over and tried to start the manufacture. They could get their raw material cheaper here than in Europe, but the work admits of no mechanical aid, must be done wholly by skilled hand labor, and the men they could have hired for \$3 per week in Germany or France they here had to pay \$15 or \$16 a week to. That broke them. The importation of this class of strings into the United States amounts to more than \$500,000 per annum. During the past year the home manufacture amounted only to \$15,000, and in the year before to \$12,000.

"Few people," said Mr. Turner, a manufacturer here, "have any idea of the many uses to which gut strings are now put. They are used to hold up clock weights, for belt, for the lacing on lawn tennis and racket bats, for lacrosse scoops, for weaving fine whip covers, for sewing covers on balls, for jewelers' drills, and for a thousand things, I suppose, that even I do not know of. One down-town manufacturer uses from \$7,000 to \$8,000 per annum just for making lawn tennis, racket and battledore bats. 'Anglers' leaders or snells?' No, not at all, although most people have an idea that those are made of gut. That material would never do for such a purpose. It would get soft in the water in a few minutes and the fish would eat it off. In fact I don't know but it would be good bait. Most so-called 'gut' leaders are made from silk and the best from a marine plant.

"All the work of making gut strings is about the same, but greater care has to be exercised in preparing those intended for musical instruments than others. The process of manufacturing those is comparatively simple, but far from easy. When the entrails, for which a good price has to be paid, are thoroughly cleaned, they are split with a razor. Only one-half is fit for use in violin strings. That is the upper or smooth half. The lower half is fatty, rough, and of unequal thickness. The strips are put through rollers turned by hand for eight or nine days to take all the stretch out of them. Then they are spun or twisted. Five or six strands go to make an E string, eight or nine an A string, and twenty are put into a D string. Then they go through a bleaching bath of sulphur fumes. After that they are twisted again. Then they are softened in pearlash water, again subjected to the action of the sulphur fumes, twisted again, dried and finally rubbed down smooth with pumice-stone. Altogether it takes ten or eleven days to make a string. When done they are each 72 inches long—four lengths for a violin—and thirty of them, coiled separately and tied together, make up the 'bundle' of the trade. We can make just as good violin

strings here as the best that come from Saxony or any other part of Germany, and very much better than any that are made in France, but we cannot compete with the best Italian strings in point of quality. Except in the latter, not more than one in three will be absolutely correct and equal in tone throughout; but there is one maker in Italy who, by some secret process of his own, secures and guarantees perfect accuracy throughout for every string he makes. He does not make more than 60 or 100 bundles a year, but his strings command \$10 per bundle here—cost that to the importer—while other Italian strings are worth only \$3 or \$4, and others only \$1.50. The Italian makers have one great advantage—that the raw material is thin, fine, free from fat, and evenly smooth all around, so that they can use the whole, instead of having to split it, as we must. That gives to their completed strings a durability and evenness that we cannot attain. No gut harp-strings are made in this country.

"A good many E strings now used on violins in this country are made of steel wire. That is the finest string and most liable to break. The wire is, of course, the most durable by far, but it



CHRISTIE & SON'S NEW STYLE 10 UPRIGHT GRAND.

lacks the tone of a gut string. Perhaps the strongest recommendation in favor of wire strings is that they can be furnished for about fifteen cents a dozen. The frequency with which gut strings are softened by perspiration on the fingers and broken during play in the summer time has caused the very general adoption of silk strings for use during the months of July and August. They have not so good a tone as the gut, but are better for use in that season. The manufacture of them is protected by a 40 per cent. duty, but great quantities are imported as gut. You could hardly tell them from gut. Indeed, I don't know that I myself could with certainty.

"Heavy belting string is made from beef entrails, and some of it brings as much as fifty cents per foot. In that we are not required to be so particular about getting a fine light color as we are when making musical instrument strings. Musicians cannot be made to understand that the dark strings are the most durable and best, but such is the fact. Perhaps some of them may know it, but, all the same, they have the common American preference for the prettiest thing, whether it is really the best or not."

—Mr. L. E. Thayer, of the Fort Wayne Organ Company, called on us one day last week. He has been South on a business trip. The Fort Wayne Organ Company has secured among the Eastern and Southern houses the following prominent dealers to represent the Packard organ: Charles Blasius & Sons, Philadelphia, Pa.; Otto Sutro, Baltimore, Md.; Ramos & Moses, Richmond, Va.; Ludden & Bates, Savannah, Ga., and Leiter Brothers, Syracuse, N. Y. Among the large Western dealers that handle these organs are Dyer & Howard, St. Paul and Minneapolis, Minn., and James A. Guest, Burlington, Iowa.

What they think of "Tom" in England.

NAMES OF MUSICAL INSTRUMENTS.

Mr. T. Casson, writing to the editor of *Musical Opinion*, speaks thus of the odd sayings of the *American Art Journal* with regard to the nomenclature of musical instruments. The writer in the latter journal first infers that "haut-bois" (high wood) refers to the pitch of that wood instrument. I always understood that it referred to the Haut Bois, whence its use is supposed to have originated. Next he informs us that the basset horn is an instrument called a basset, improved by Horn, an instrument maker. Now, with all respect to the ability of this unknown genius, I hardly think that he could improve the *bassette*, or *bassett*, a diminutive double bass, into a large clarinet. The remarks as to the spelling of "violincello" hardly call for notice. The error is of a merely vulgar character, and is practically obsolete; but one fails to understand the objection to "clarinet," or the advantage of using "clarinet." If "clarino," the diminutive of clarion, be admissible with the diminutive "etto," what is the objection to "clarino," with the well-established English diminutive "et," as found in the words "locket," "pocket," "tablet," or even "basset?" "Clarinet" is of no language, unless it be American. The term "horn," and its foreign equivalents, appears to be naturally applied to all wind instruments of tortuous form, and to be by no means especially appropriated to the "familiar brass instrument." The corno di bassetto was formerly known as a "cornet," and other instances immediately occur to me, such as cor Anglais, Krumm horn, Saxe horn, &c.—*London Musical Standard*.

Christie & Son's New Upright.

We refer the trade to the cut, in this issue, of Messrs. Christie & Son's new-scale Upright Grand, which has just been placed on the market. It is one of the most successful productions of the Christie manufactory, and possesses superior qualities in advance of anything made by the firm. It is called "The Style 10 Upright Grand." The tone of this upright is exceptionally brilliant, full and sympathetic throughout, the bass being at the same time very powerful, while the treble is clear and bell-like in tone. The success of the scale is evident from the fact that the tone is even throughout the entire 7½ octave.

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